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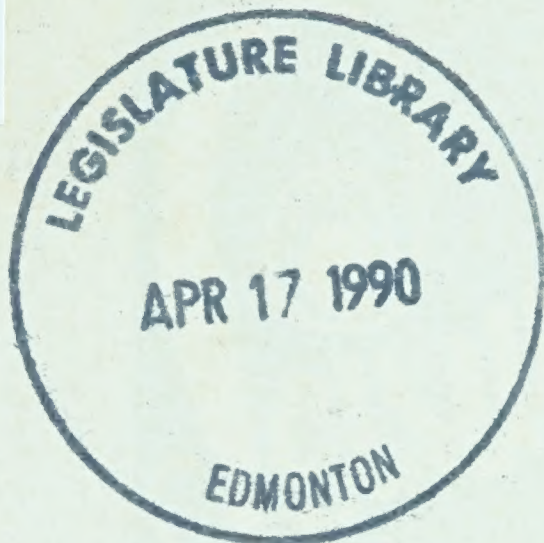
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# Leisure



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE





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Reasonable dexterity and attention to the rules gives everyone opportunity to develop skill.

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One Alberta community shows what it has accomplished using Provincial assistance.

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Missionaries had problems getting Indian languages into type and then onto paper.

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Edmonton youth has novel hobby that brings delight to hundreds of youngsters.

*by Jean Knott*

**For Madmen!**

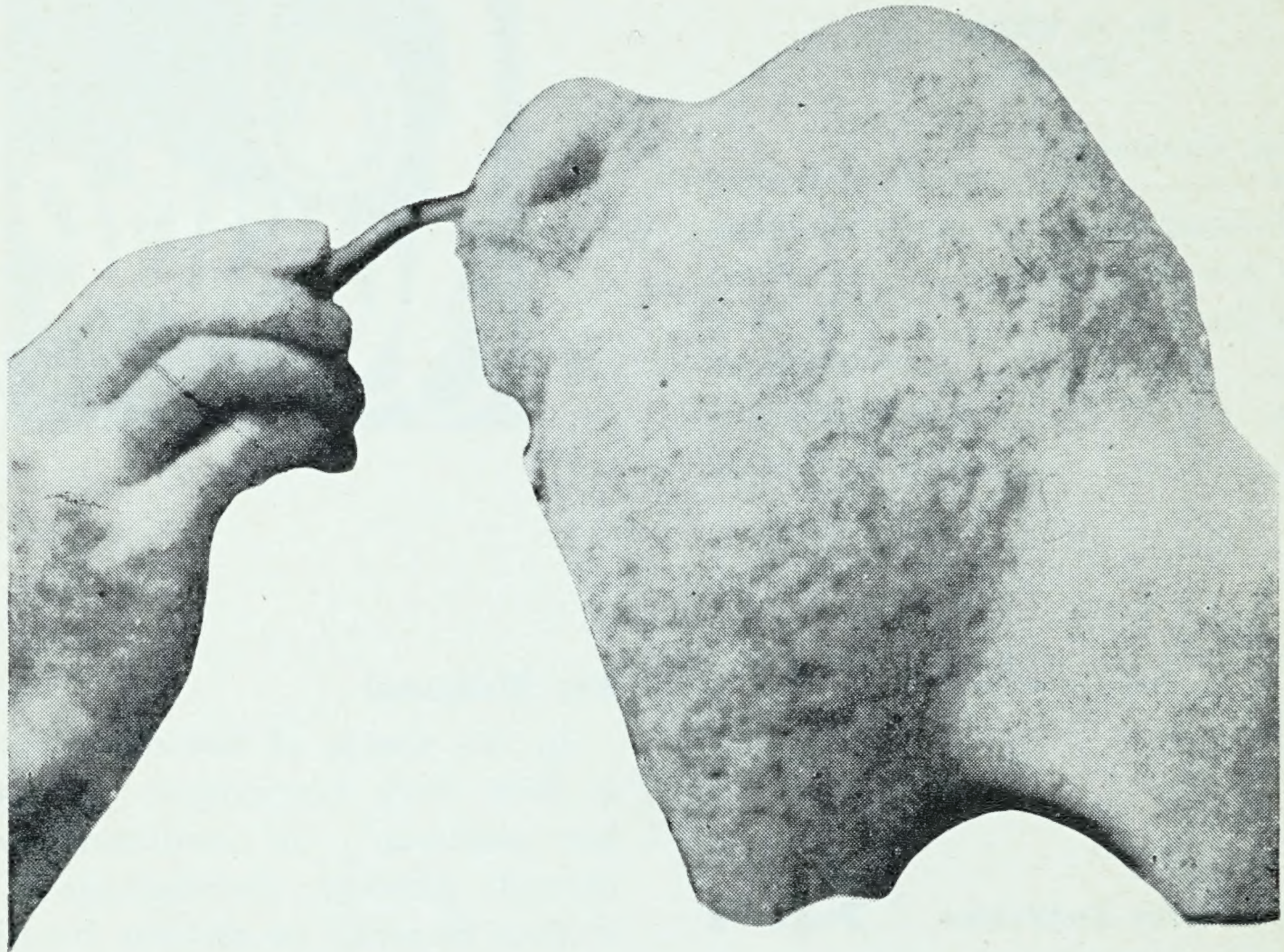
In the words of one contributor to a New York newspaper "English is for madmen", a sentiment which moved another correspondent, one Arthur Sherrill, to deliver himself of the following masterpiece:

I'd like to live my whole life through  
And have my troubles be but fough  
I'd like to have a lot of dough  
And never have to lift a hough.  
I'd like to sit beneath a bough  
And be as lazy as a cough.  
But rough and tough, I've had enough  
I'd like to write more simple stough  
I've got a cold, I've had a cough  
I'd better take a few days ough.  
Through, bough, dough, tough, cough  
ought to rhyme,  
Perhaps they will some other thyme!

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# Sculpture Is For Everyone



**Simple Tools are all that are necessary in working with clay.**

**by Harry Wohlfarth**

**A**S THE result of many requests from students of our sculpture workshops which were conducted by the Department of Extension, University of Alberta, and since I have noticed a growing interest in sculpture among Albertans, some of the principles and practices which gov-

erned the instruction in these workshops should be useful.

I assume first of all, that the student who is attempting to go into sculpture is willing to invest sincerity, a great deal of hard work, and effort in this long, but pleasant journey over the



technical mountains that separate competence, and know-how, from the realization of the original desire. There are no short cuts or tricks and there is no magic formula of "made easy" which would produce the qualities which we recognize in good sculpture. The only way to produce these qualities is hard work, long practice, severe self criticism and an open mind and heart.

In accordance with these principles, the start and the method will be stressed while the finish will hardly be touched upon. After all, a correctly started sculpture, properly developed with the patience and sincerity the work demands, finishes itself. The subject here demonstrated will be a portrait bust (female head) and I will describe and demonstrate the materials used (clay, plaster, cement) the building of the armature, modelling

of the head, preparation of the plaster cast, cement, casting, curing and the chipping away of the mould.

In starting our bust we have first to build the armature. For the base we take a plywood board  $\frac{3}{4}$ " 12" x 12". An iron rod 36 inches in length and  $\frac{3}{8}$ " thick is bent into a long loop and nailed onto the board as illustrated. Stand with both feet on the board and pull hard on the loop to check stability. The two horizontal bends which are nailed to the board should be at a 90 degree angle. Next we fashion a "butterfly" by tying two small pieces of wood together with a fine wire, and fasten it in the centre of the iron rod loop. This now completes the armature for our head.

The material which sculptors use for all their modelling over armatures is modelling clay. This modelling clay can be bought in 100 lb. sacks

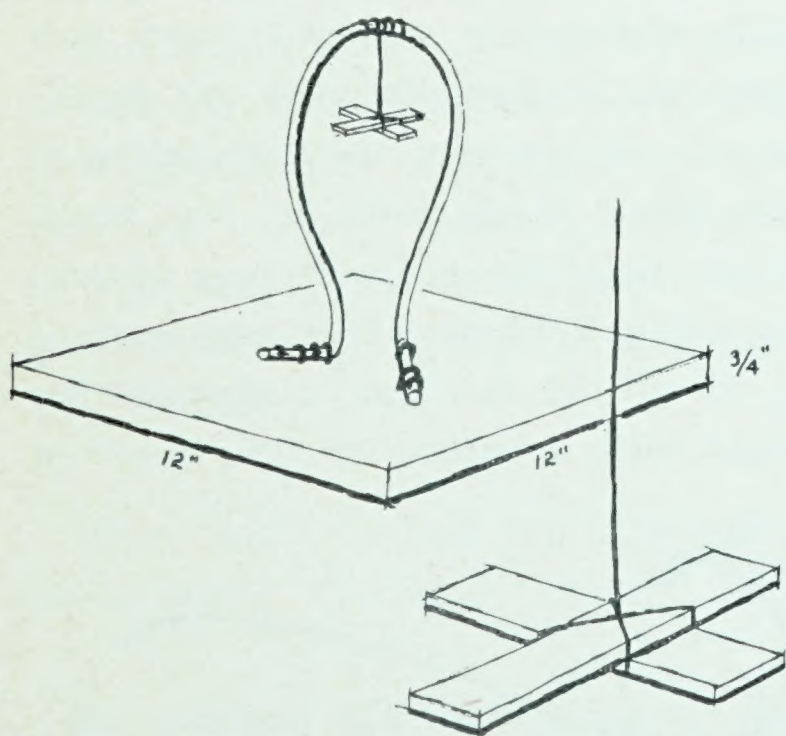


Figure 1

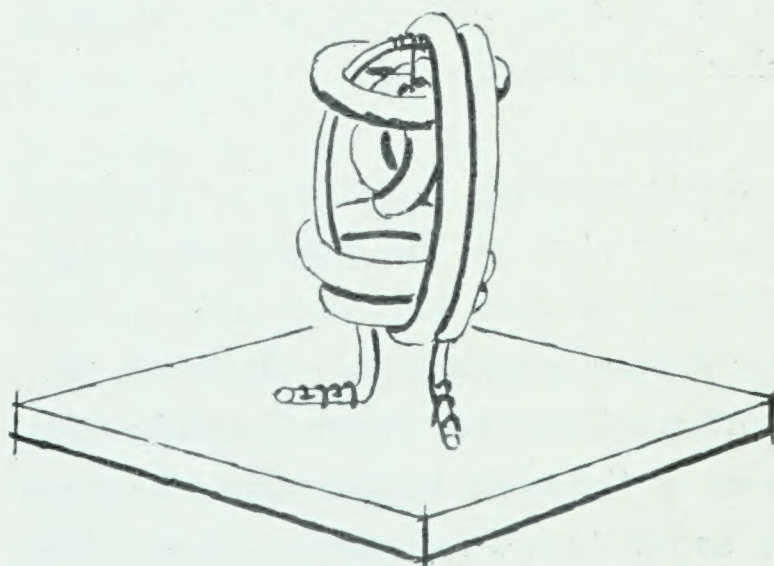


Figure 2

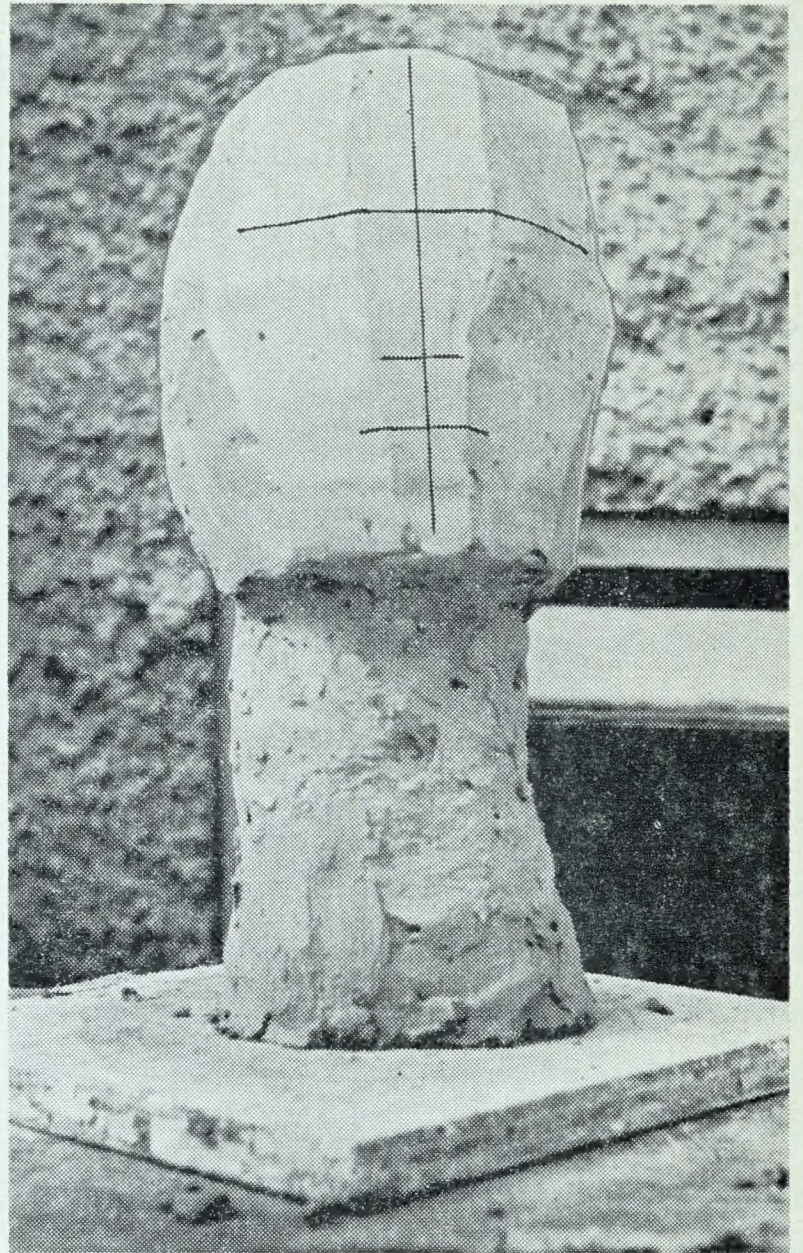




*Figure 3*

at Medicine Hat Brick and Tile Co. Since the clay is delivered in powdered form it has to be soaked in water overnight. The excess water is then poured off and the wet clay is piled on a plaster slab or large unvarnished, dry board.

After enough moisture is drained from the clay by the plaster or board, the clay is then kneaded until it has the proper consistency. It is an advantage to have approximately one third of the clay harder than the rest in order to get a strong core. We form the harder clay into rolls ap-

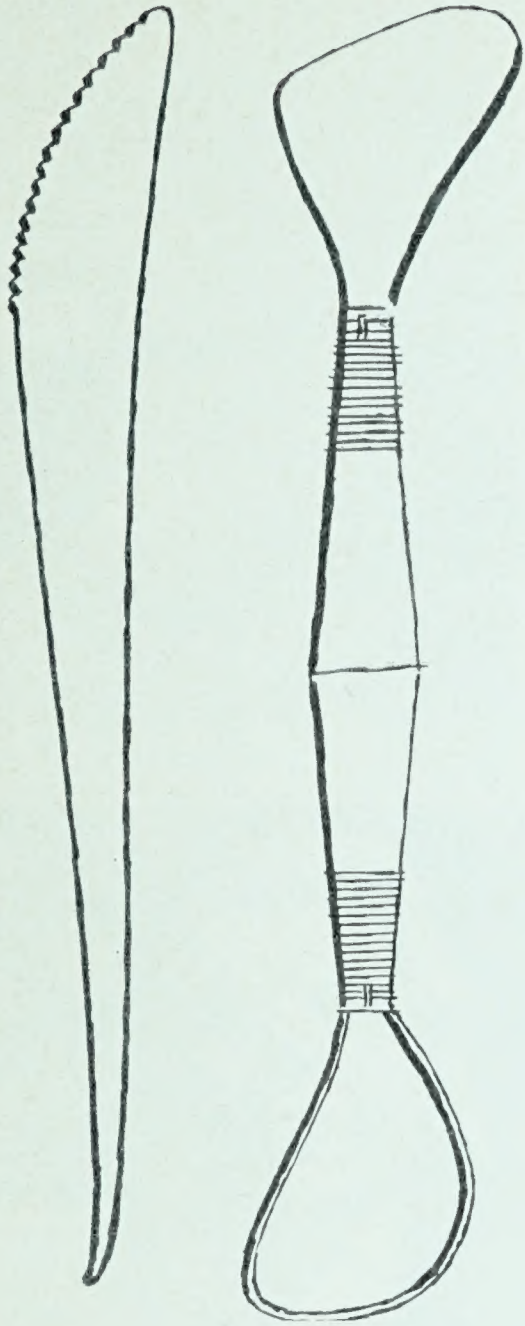


*Figure 4*

proximately two inches thick and put them on the armature, building from the core out and applying the clay rolls alternately vertically and horizontally, using softer clay and smaller rolls as we near the completion of the basic block form of our head. Every head is, in its largest planes, basically a block. Our next step is to cut off the two front corners of the head with a piece of thin wire in







*Figure 5*

order to get our two large diagonal planes which form a vertical ridge through chin, lips, nose and forehead. A line is now drawn along this ridge to indicate, with crosslines, eyebrows, nose and mouth. (see figure 4). The only tool we have used so far was a 15 inch long piece of thin brass wire with butterflys on each end, for cutting large sections.

Other tools needed are a wooden blade and a wire loop.

We proceed now by cutting out the eye sockets and the modelling of the

large plane of the nose as illustrated in figure 5.

The eyelids are modelled in after the eye sockets have been cut out and the eyeballs applied. The sequence is: upper eyelid, eyeball, lower eyelid. (see fig. 6). The hair is being treated as form and loosely modelled. The lips are cut roughly and then modelled.

It is important that the modelling of the entire head is carried on at the same time and that no part is completed before another. (fig. 7). It is the proportion of the contrasting



characteristic smaller shapes and not the wrinkles and blemishes on the surface which will create the characteristic and/or likeness. Let us bear in mind that people do not look the way they do because of little wrinkles or surface lumps. The shape of a face, the general contour, the characteristic forms which make a person look as she does, do not change. (fig. 8 and 9).

If sculpture is built with that in mind, twenty-five years from now it will still be a portrait of our subject and more important still, it will be good sculpture.

(To be continued)

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Harry Wohlfarth, A.S.A., B.B.K., is Assistant Professor of Art, Extension Department, University of Alberta at Edmonton. He has a distinguished record of teaching in Canada and abroad. He has been with the Department of Extension at the University and at the Banff School of Fine Arts since 1954.



*Figure 6*



*Figure 7*



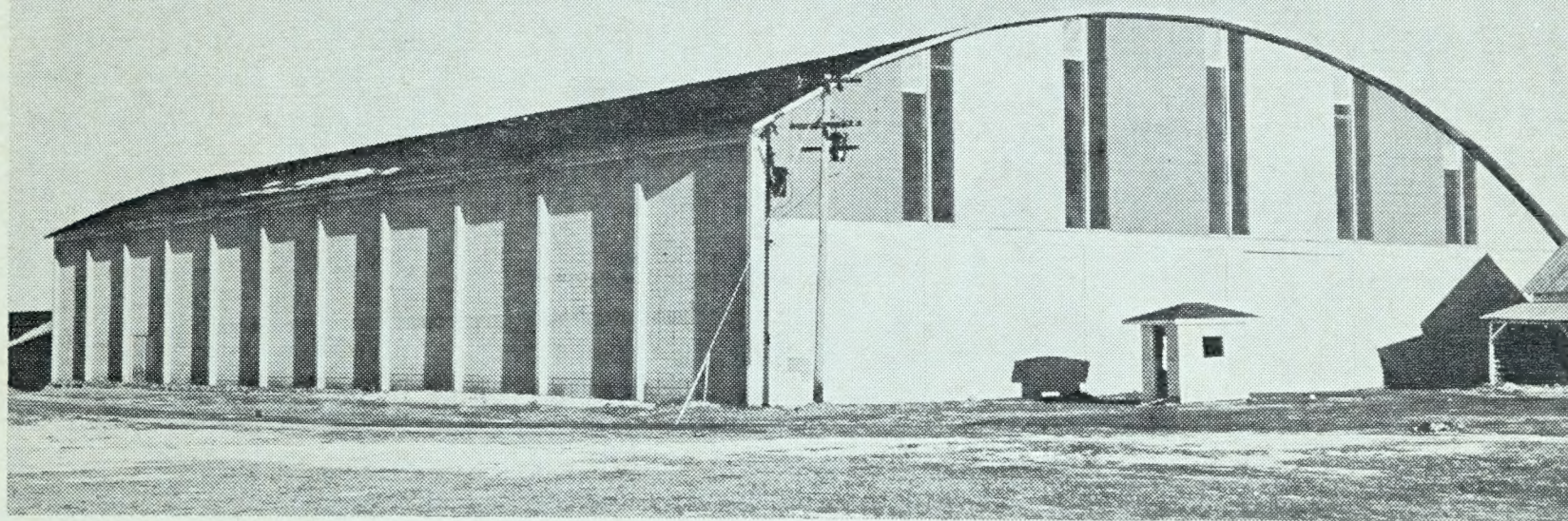
*Figure 9*



*Figure 8*



# GOOD USE OF GRANT FUNDS



## Initial Section of Major Project Is Completed and in Community Use.

to Westlock, where the first phase of that town's community recreation program has been completed. The Westlock and District Jubilee Family Recreation Centre was officially opened in July 1963.

While the project has not as yet reached its full development (the swimming pool, dual purpose two-storey lobby and further interior finishing still remain to be done), the 120' by 220' cement block arena with its 85' by 200' (Olympic size) ice surface is being put to good use by young and old. When finally completed the

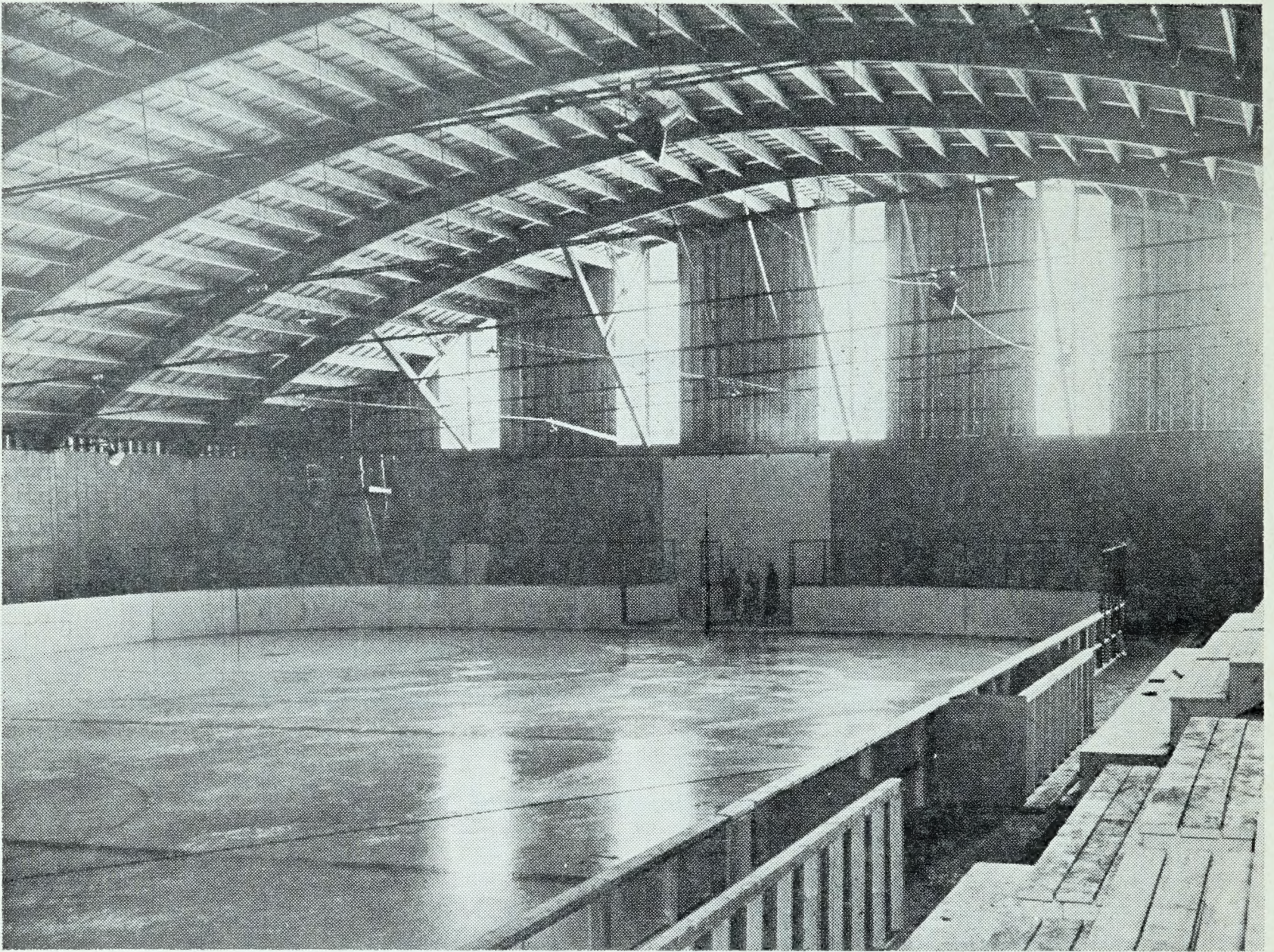
How do Alberta communities make use of their Recreation Grants? Do residents of the community get behind the project and add to the funds? Do they "pitch in" and help with the work?

Answers to such questions for one community may be found in a visit

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This exterior view of the Westlock arena shows the variation of the slant of the roof on the lobby side.





*A view of the south end of the arena. The purlins between the laminated arches of the roof measure 3 inches by 14 inches by 20 feet, and there are 385 of them, cut from a stand of exceptionally large spruce trees located in northern Alberta.*

arena will contain complete facilities for holding community programs, carnivals, dances, bingos, ice shows and winter carnivals, stock shows and 4-H Club displays, indoor tennis and badminton, figure skating, hockey and pleasure skating, basketball, indoor rodeos, and large meetings.

A new concept in roof design was introduced when the curved roof of the arena was slanted from 24 feet on the lobby side to 16 feet on the other side. From the second storey of the lobby, windows will overlook the arena floor on the interior, and windows and a balcony will extend out over the swimming pool on the outside. Another special feature, one

which might well be copied by other communities planning a similar project, is an exceptionally wide gate at one end of the arena floor. The Westlock arena is equipped with a standard 15 foot by 16 foot door at the south end of the building, and, directly in line with this door, the fence around the floor surface is broken by a 16 foot removable gate. This permits entry into the arena of large combines or other equipment for agricultural or industrial displays, as well as scenery for shows, displays for fairs, and so on.

The swimming pool will be an open-air pool, with tentative plans underway for covering at a later date. It



will measure 42 feet by 82 feet, and will provide facilities for swimming instruction, water safety and life-saving courses, as well as aquacades and other aquatic presentations. No diving will be possible until a later date, when a diving pool addition is constructed.

The project now represents an outlay of approximately \$73,000. When completed, it will have an estimated value of between \$150,000 and \$175,000, but with the co-operation and assistance of residents and business people of the town and district, coupled with assistance in the form of the Provincial Recreation Grant, and a grant under the Winter Works Incentive Program, the actual total cost will be much less than this.

Provincial Recreation Grants to all Alberta communities of 100 or more

population, except Edmonton and Calgary, were made available in 1960 as the second part of the Alberta Government's first Five-Year-Plan originally announced by Premier E. C. Manning in 1959. Based on a \$10 per capita basis, and using 1959 population figures, a total of \$3,801,260 was set aside "for any feasible plan of recreation facilities . . . that can be proceeded with during the five year period". To date 92%, or \$3,489,698.52 has been paid to 8 cities, 88 towns, 136 villages and 135 hamlets, with the balance to be paid out by March 31, 1964.

The Provincial Recreation Grant for the Westlock Recreation Centre amounted to a total of \$19,500, and another \$12,000 was realized from the Winter Works Incentive Program. In twelve months, \$35,000 has been

*The removable centre gate at the south end of the floor surface of the Westlock arena allows passage of implements or vehicles to a width of 16 feet.*

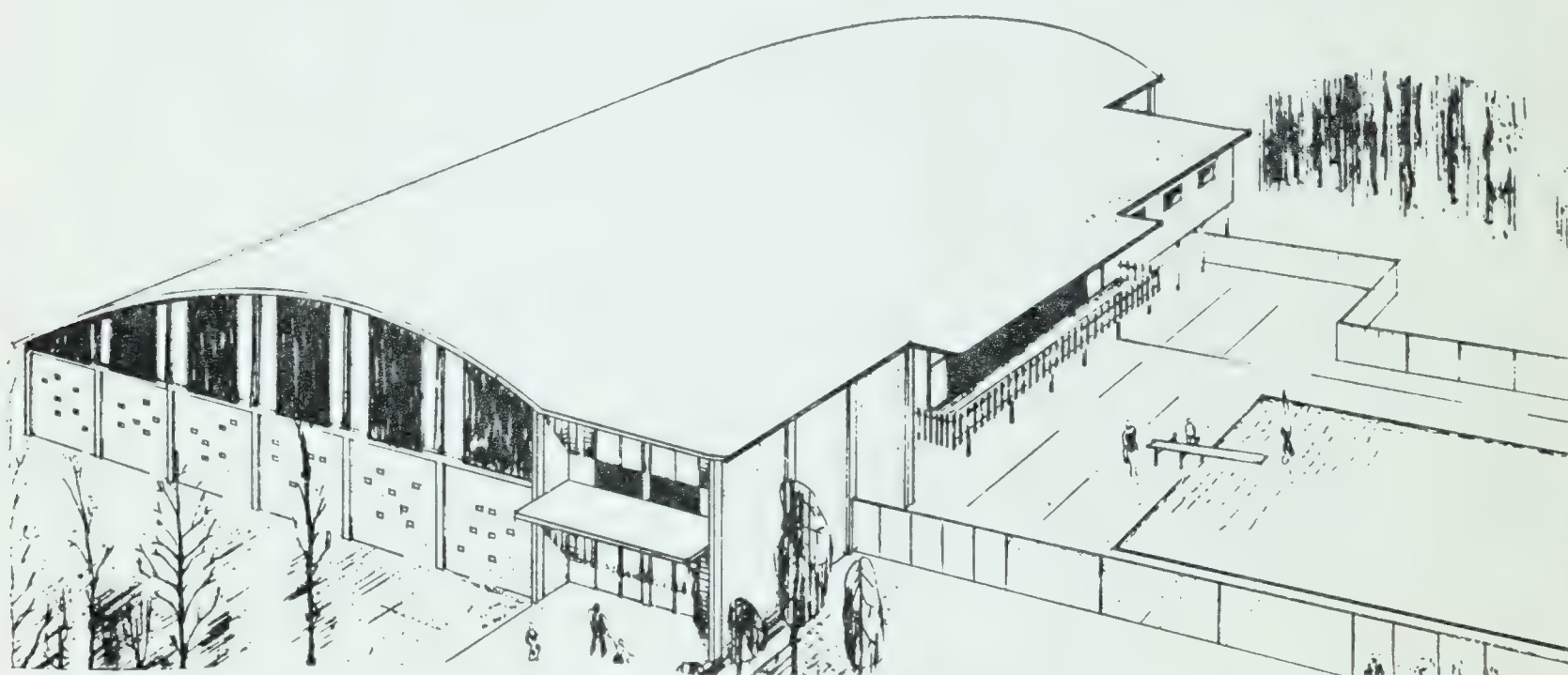




raised principally by individual donations obtained by canvassing the town and district, with approximately \$6,500, or less than 10% of the expended total owing to the Town of Westlock on a temporary basis. To support the fund, the Royal Canadian Legion held a car raffle, Elks and Kinsmen have and are continuing to

support the project. It is hoped that this total effort will continue until completion.

Mr. V. J. R. "Barney" Hughes, chairman of the Construction Committee, estimates that a saving of \$25,000 was effected when it was decided not to contract the project as a whole. In-



*An architect's sketch of the Westlock arena as it will look when finished, with swimming pool, two-storey lobby and balcony.*

work for financial support, and additional drives will be held. At the grand opening of the Centre a number of donated prizes were also raffled to swell the coffers. Residents of Westlock and district were approached on the basis of a pledged donation of \$100 per family, to be paid over a four, six, or twelve month period, or through payroll deductions arranged through their places of employment. Donations of grain or livestock were also accepted, and many clubs and associations in the District voted funds, or held fund-raising events to

stead, the architect and engineer called several sub-contracts, such as those for the deep concrete piles, the masonry walls and columns, erection of arches, and installation of roof deck and cover. While this caused engineering and architectural fees to be somewhat higher, the overall saving was considered to be worth while. Volunteer assistance was used for a number of the smaller building jobs.

It is now close to three years since Mr. Warren Smith of Westlock introduced the idea of a Recreation Centre,



aided and encouraged by the Director of Recreation and Cultural Development for Alberta, Mr. Walter Kaasa. While the basic ideas of tax support, a director, and a properly constituted Recreation Commission have not yet become a reality, it is toward that end that the energetic and enthusiastic Westlock and District Jubilee Family Recreation Committee is now planning and working. Chairman of the committee is Mr. Leo Pelletier, assisted by Mr. Stan Bott, Secretary-Treasurer, and sub-committees headed by Mr. R. J. Edgar, publicity, Mr. F. Arth, finances, and Mr. V. J. R. Hughes, construction. All money and accounting, as well as all approval for payment, is handled by the Town Council

and the Town Secretary-Treasurer, Mr. R. Wilkinson, after approval by committee chairmen. All construction is supervised by Mr. L. B. Shaver, Building Superintendent, a well-known district farmer and housebuilder.

The Westlock project may be described as an outstanding example of what can be accomplished by a community once given a moral and financial "push" through the Recreation Program in Alberta. The interest and enthusiasm shown by residents of Westlock and district has been well rewarded by the acquisition of a Recreation Centre of which they are justifiably proud, and which can well serve as a model for other communities.

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## THE ENTREPRENEUR

A story currently going the rounds tells of a smart young lad in the mail room of a large U.S. plant who was named to take up a collection to buy a gift for one of the bosses who was about to get married.

After extracting the usual quarter from each of the 2,000 employees in the plant he had \$500 which he used to buy 2,000 packs of cigarettes, the kind with a coupon on the back.

Next, he traded in the coupons for a silver coffee service, and this became the wedding gift. He then presented each of his 2,000 contributors with a pack of cigarettes. They, understandably enough, were pleasantly surprised to find themselves reimbursed.

Management, needless to say, got to hear of it and he was congratulated

on his ingenuity. "You're a bright boy," he was told, "we can use brains like yours in the front office." More than that, it was suggested, such cleverness as he had shown was worthy of reward.

Bright boy, however, demurred. In all honesty, he confessed, he had already been adequately rewarded.

Seems that he'd bought the cigarettes at a supermarket which dished out trading stamps. He'd got 5,000 of them—and had cashed them in on a spanking new fishing outfit.

And now will all those pessimists who have been harboring grave doubts as to whether the younger generation is as private enterprise minded as their forebears please stop worrying?



# EARLY MISSION PRESSES IN ALBERTA



by Bruce Peel

Bruce Braden Peel was born and educated in Saskatchewan, and has been Chief Librarian at the University of Alberta, Edmonton, since 1956. He is best known for his books, "The Saskatoon Story, 1882-1952", in which he collaborated with Eric Knowles, and "A Bibliography of the Prairie Provinces to 1953". The University of Toronto Press published a supplement to the latter publication in December, 1963.

Mr. Peel has specialized in prairie history and bibliography, and is the author of a number of articles on early Western imprints and presses. The accompanying article was published first in the Alberta Library Association Bulletin, in November, 1963.

The facility with which the Cree Indians learned the syllabic script invented for them by the Rev. James Evans in the early 1840's encouraged other missionaries to translate religious works, and a few of them to set up presses.

The first Cree translation made in what is today Alberta was by a fur trader, Chief Factor Harriott of Rocky Mountain House and Fort Edmonton, for his friend the Rev. Robert Rundle, Alberta's first Protestant missionary. Harriott's translation of **The Sunday service of the Wesleyan Methodists**, a booklet of ten leaves, was printed in 1847 on the Rossville Mission press by Evans' successor, the Rev. William Mason.

Nearly two decades later another Methodist missionary, the Rev. Thomas Woolsey, stationed at Victoria Mission northeast of Edmonton, published **Hymns and Phrases**, translated into the language of the Cree Indians, for the use of Methodist congregations in the Hudson's Bay Territory. The translator acknowledged extensive assistance from the Rev. H. B. Steinhauer, an Indian clergyman formerly engaged as a translator at Rossville Mission, but



by this date living at Whitefish Lake. This substantial compilation of over 200 pages was published in London.

### Lac la Biche Press

The first press in Alberta was brought to Lac la Biche by the Rev. E. J. B. M. Grouard of the Oblate Order. While on a visit to France for the sake of his health this missionary learned the art of printing. He had syllabic type specially designed for him in Brussels, and returned to Western Canada with press and type in 1877. Father Grouard was stationed at Lac la Biche from 1876 to 1888, with the exception of the year in France and three years at Dunvegan. According to Father Duchaussois in his **Mid ice and snow**, Grouard at Lac la Biche printed books in five languages, namely, "Montagnais, Hare-skin, Loucheux (Squint-Eyes), Castor, and Cree".

The first volume off the Lac la Biche press was a new edition of Bishop Farad's selections from the Bible in the Chipewyan language entitled

**Histoire Sainte en montagnais.** As one of his apprentice printers the clerical director of the press had no less a person than the bishop-translator; Grouard was also assisted by Father Blanchet. This volume appeared in 1878, Alberta's first imprint.

Although Bishop Grouard in his autobiography speaks of several books coming off the press, I have bibliographical descriptions of only three others besides the **Histoire Sainte**. The first was a 232-page prayer book in Cree printed in 1883. Three years later the press ran off **Prieres, cantiques et catechisme en langue montagnaise ou chipewyan**. In 1888 **Prieres, catechisme et cantiques dans la langue des Indiens castors** was printed as a 120-page book. Father Grouard translated the latter collection while stationed at Dunvegan. He was aided by a young Indian who conversed fluently in both Cree and Beaver. All four of the Lac la Biche imprints were in syllabic script modified from Evans' Cree syllabary to fit the Chipewyan and Beaver languages.

*This is the little hand-press, brought from France by Bishop Grouard in 1877, on which he printed books and church missals in six languages. Father Léo Morin of the St. Albert Church Museum demonstrates its operation.*





In 1888 Father Grouard was sent to Fort Chipewyan on the western end of Lake Athabasca. He took his press with him to his new post, transporting it by dog team over some three hundred miles of frozen wilderness. In 1890 Father Grouard became Bishop of Ibara and Vicar-Apostolic of Athabasca, but he continued to operate Alberta's most northern press. In 1897 Inspector Jarvis, heading the first patrol of the North West Mounted Police to reach this northern lake, reported that the bishop still had his press in operation, and that on it he had printed books in six languages.

After a distinguished record of service the small hand press today reposes in the museum church in Saint Albert.

#### **Blackfoot Reserve Press**

In 1883 the Rev. John W. Tims of the Church Missionary Society took up mission work on the Blackfoot Reserve. He soon became active in translating. By 1888 he had a small press, for in that year he is reported to have printed in Blackfoot an 8-page collection containing the Lord's Prayer, the Creed of the Church of England, the Ten Commandments, and morning and evening prayers.

The following is a bibliographical description of what was probably the second publication of this press.

A manual of religious instruction for the use of missionaries and teachers amongst the Blackfoot Indians. Part second. Blackfoot Reserve, Printed at the Church Mis-

sionary Society's Mission Press, 1889. Cover-title, 11 p. 18 cm.

The text was in Blackfoot, with English headings, printed in Roman type. The statement on the title-page that it is part two of a work substantiates the publication of the earlier collection.

This missionary's more ambitious translations, St. Matthew's Gospel Bible selections, were printed in England in 1890. However, a 6-page report on Indian missions which Mr. Tims prepared in 1891 may have been printed on the mission press; the report is without an imprint.

#### **Athabasca Landing Press**

The next mission press to be established was in the home of the Anglican Bishop of Athabasca at Athabasca Landing. The reports of the first and second meetings of the Synod of Athabasca, in 1888 and 1891 respectively, and the Bishop's annual letter dated December, 1891, were printed in Manitoba. The mission press was probably obtained in England, and arrived at Athabasca Landing in 1892, or perhaps as late as 1893. In the work of translating and printing Bishop Richard Young worked in close collaboration with the Rev. George Holmes (who also became a bishop). Holmes was said to have been so fluent in Cree that he could think in the language. The title-page of books from this press had a printer's device, an outline drawing of St. Matthew's Mission at the Landing.

The first imprint of the Athabasca Landing press appeared in 1893.



Bishop Young printed a circular letter describing a mission journey he had taken through the Athabasca-Peace River country. The 13-page publication bears no imprint, but a copy in the Public Archives of Canada attributes it to the mission press at Athabasca Landing.

The year 1896 was one of great industry for no less than four publications came off the press. The first was a small collection entitled **Cree hymns and prayers**. A manuscript note on the photostat copy in the New York Public Library reads:

"A copy of the first book printed in the province of Athabasca, Canada. Printed in phonetic characters designed to reproduce the sounds of the Cree (Indian) language".

[Signed] S. W.

The three other publications to appear that year were, **Instructions in the syllabic characters for the use of the Cree Indians in the Diocese of Athabasca**, the **Gospel according to Saint Mark, translated into Cree**, and a manual of religious instruction. The first ran to 106 pages, the second to 146. I have not seen a copy of the third.

Other imprints of this press were the **Gospel according to St. John in 1897**, and **Hymns in the syllabic characters for the use of the Cree Indians in the Diocese of Athabasca in 1910**.

#### **St. Dunstan's Industrial School Press**

A mission press was operated at St. Dunstan's Indian Industrial School

in Calgary between 1905 and 1908. The imprint of this press read "Printed at the Diocesan Press by the Indian pupils of St. Dunstan's Industrial School." The following publications were printed on this press.

- (1) The Gospel according to St John, chapters 13, 14, 15, 16, 17. Translated into the Blackfoot language and printed in the syllabic characters. Cover-title, 14 p. 23 cm.
- (2) Atsimoiikanists ki ninniksists. Prayers and hymns (Blackfoot) Cover-title, 23 p., 17L. 23 cm.
- (3) The services of morning and evening prayer. Printed in the Blackfoot syllabic characters. Cover-title, 11 p. 20 cm.

A four page leaflet, selections from St. Matthew's Gospel in Blackfoot syllabic, was printed in 1910 at the Sarcee Reserve, Calgary, on the diocesan press. This may have been the press in use at St. Dunstan's, since both are described as the diocesan press.

In more recent times the Catholic Church has operated a press at Hobema from which a number of Cree books have appeared.

Where would you find copies of the imprints of the early mission presses of Alberta? Certainly not in a single library. In the author's bibliographical research he has found the publications described above listed in catalogues or other sources of such scattered depositories as the Public Archives in Ottawa, The American history section of the New York Public Library and the Church Missionary Society in London. ●



# BOOKS IN REVIEW

There are an increasing number of books appearing on the market enlarging on the post-retirement activities of persons of prominence and those not so prominent. Dr. Wilder Penfield's **The Second Career**, is authored by one well within the first category, and makes engrossing reading.

Surgeon Penfield's book is a collection of his essays and addresses that generate some unique lines of thought. General theme of all essays is to encourage better use of the human mind. He makes a good case for multi-lingualism through facile learning ability at early ages; he urges that everyone from the age of forty up start planning for a retirement activity; he urges an "offensive of understanding" between east and west to prevent war and encourage human development; and he explores the human brain as a scientist, giving support to many of his advocacies.

Dr. Penfield is a proven writer in fact and fiction, and is a living example of many of his own recommendations. Good inspirational and provocative reading.

---

**The Second Career**, by **Wilder Penfield**. Published by **Little, Brown and Company (Canada) Limited**. \$5.00.

During the past few years in Alberta, there has been a regular outbreak of small volumes prepared by local societies recording in print for all time tales of the pioneers of their district. Mr. G. E. Bowes' research

into the early records of travels and events of the Peace River country can only whet our appetites for the eventual books that must be forthcoming dealing with experiences of people of specific areas in the Peace.

**The Peace River Chronicles** is an excellent series of excerpts from diaries, from official records, from verbal recollections of oldtimers and other sources, of events that occurred as the country was opened up. Most frequently mentioned cause for organized exploration in the area was the search for a suitable easy pass through the mountains for the Canadian Pacific Railway.

As part of this search, qualified geographers, miners, fur traders and others noted the potential of the soil, the opportunity for homesteaders and the fine climate of the area. Mr. Bowes' book faithfully recounts the rigors of travel, the delight of finding new territory, and the general life of the people in the Peace when it first opened to man.

This is a volume that belongs on the library shelves of every Albertan and British Columbian, as source material to a territory that even yet is only partly developed.

**Peace River Chronicles**, by **G. E. Bowes**. Published by **Prescott Publishing Co.**, Box 3166, Vancouver, B.C. \$6.50.



One man's experience, in family living in a large, semi-rural home in preference to his usual apartment type domicile, is the theme of Robert Fontaine's **The Buttons Keep Coming Off**.

Mr. Fontaine is a gentle writer. It is difficult to recall anywhere in any of his books, the use of any good strong epithets or even an instance of him enjoying a real good mad. This perhaps is the trouble with this story. The tribulations that beset this family in their travels would beget a few round oaths in the most passive of men. Mr. Fontaine keeps irritatingly philosophical, and as a consequence his story lags.

One of the delights of the Fontaine stories in the past have been the unusual and the appealing relatives with which his family is enriched. Every time he brings them into this story, the tale brightens and becomes delightfully funny. When they disappear, so does the yarn.

It is to be hoped that now that Mr. Fontaine is back in his apartment again (there goes the plot) we can expect more of his usual excellent writing.

**The Buttons Keep Coming Off**, by **Robert Fontaine**. Published by **Dodd, Mead and Company (Canada) Limited**. \$4.95.

---

Western Canadians will be fascinated with John Morgan Gray's account of the founding and growth of the Red River Colony, under Thomas Douglas, the Fifth Earl of Selkirk, in the very early 1800's.

Lord Selkirk came early to his title, at a time of cruel land transition for the Scottish crofters. His sympathy for these people led to his colonization efforts, first and successfully in Prince Edward Island in 1803, then unsuccessfully in Ontario, and finally his most extensive effort in the Red River country in 1812.

It was unfortunate that his choice of territory was one that threatened to divide the great fur-trading empire of the North West Company. That organization, fighting for its life in the face of this invasion of its area of domain, spared no ruse, no effort to discredit Lord Selkirk and to remove his people from their chosen site.

The struggle to maintain his colony, the intrigues of politics and court, and the personal troubles of Lord Selkirk make the book a fascinating tale of the life of a person important to Canada's history. While it is naturally written in a style sympathetic to Lord Selkirk, it is well researched and factual. Fine reading for Canadian historians.

**Lord Selkirk of Red River**, by **John Morna Gray**. Published by the **Macmillan Company of Canada Limited**. \$6.50.

---

Poetry is certainly not everyone's dish of tea and, after reading Joahn Ciardi's **Dialogue With An Audience**, it becomes apparent just why this is so. The "Dialogue" is composed of letters from readers of the Saturday Review, of which Mr. Ciardi is poetry editor, and the author's replies and enlargements on his replies.



It would appear that Mr. Ciardi has some very definite ideas as to what constitutes poetry, and especially what constitutes good poetry. Recognition of good poetry can come only after the reader's agreement with himself to accept what he reads 'on faith' or 'by taste', without regard to the practical or literal meaning of the words that go to make up the poem.

This is fairly rich stuff, and requires perhaps more willingness to accept what is fed him than the average lay poetry reader can digest. There is no doubt that Mr. Ciardi has the academic qualifications for his opinions

and has published proofs of his ability. But there is also a feeling on the part of the occasional dabbler into verse that perhaps Lord Dunsany had more than a bit on his side when he protested modern verse and unexplicit words in favor of the direct, metered and unambiguous statements of Keats, Shelley and Shakespeare.

For those who enjoy their poetry and delight in delving deeply, Mr. Ciardi's dialogue should make good reading.

**Dialogue With an Audience,** by **Joahn Ciardi.** Published by **McClelland and Stewart.** \$7.25.

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The ultimate in fringe benefits, apparently is, of all things, a man about the place. At least that's the way stenographers at a large plant in Britain's Portsmouth see it. When dictating machines replaced individual dictating bosses, they promptly staged a mass walk-out. A man, in their opinion, is to be preferred to a machine even during working hours.

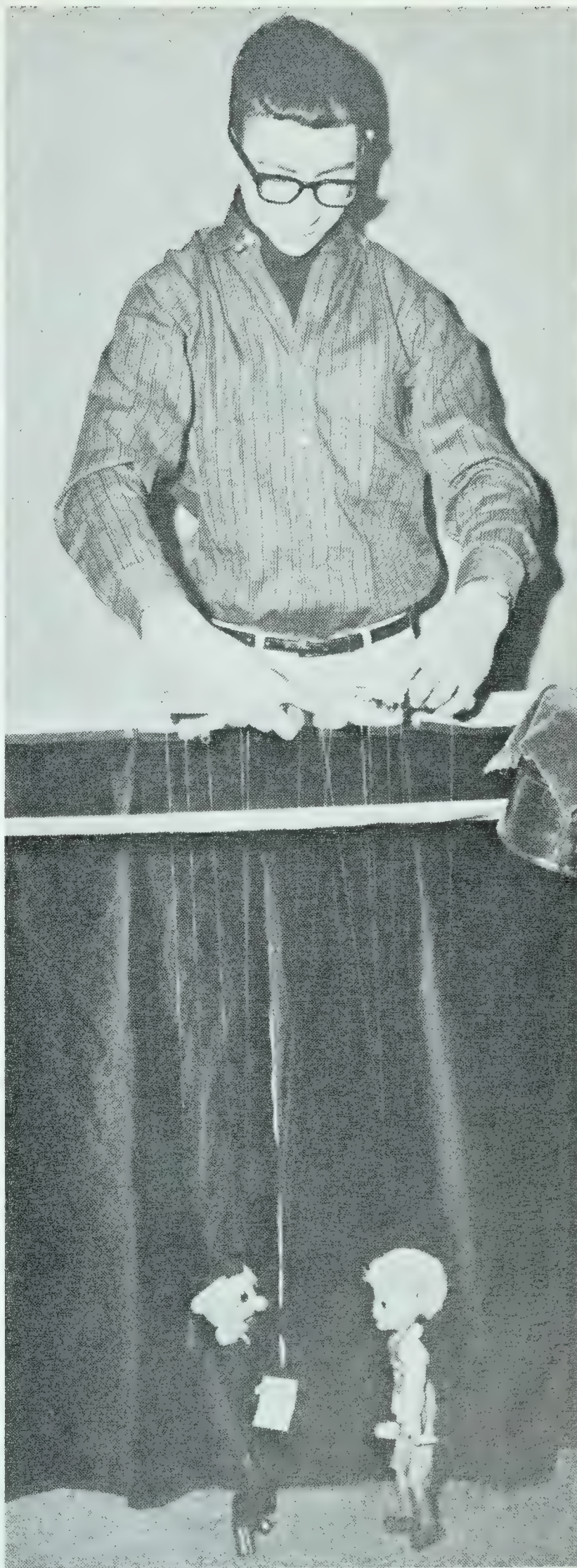


# PULLING STRINGS THAT COUNT

by Jean Knott

## Finger Dexterity is Important in Handling Puppets

I slipped into a darkened school gymnasium in Edmonton one afternoon about a week before Christmas, where over a hundred children, ranging in age from 6 to 12 years, were



*Richard steps in front of his stage curtain to demonstrate the manipulation of his puppets.*



seated on the floor, eyes glued to a tiny stage set up on the platform.

In the space of about two hours, the children laughed at the antics and dialogue of a pair of clowns, applauded a dancing gypsy, sympathized with a schoolboy in difficulty, screamed with horror and delight when a dancing skeleton flew apart and then miraculously came together again with all his bones "connected to the right ones", and sat silent and entranced as a fairy tale unfolded before their eyes.

Not one of the figures on the stage was more than twelve inches high, but each was attractively and accurately costumed (except for the skeleton, of course), and perfectly proportioned. They were puppets, or, to be more exact, marionettes.

After the show, I went behind the scenes to meet the "cast" and their director, sixteen-year-old Richard Gishler. Richard has the distinction

of being the only string puppeteer in Edmonton—possibly in all of Alberta. Certainly there is not much doubt that he is the youngest.

His career started about seven years ago, when Richard's parents, returning from a trip abroad, brought one of the famous Pelham Puppets for their older son, John. But it was younger brother Richard who became fascinated by the little figure, studied the manipulation technique, then built a small stage and started on his career. Today he has fourteen different character puppets, most of them Pelhams, and a number of animal puppets as well.

All Pelham puppets are hand made, most of them of wood. Although they are occasionally available in Canada, the main source of supply is the factory in England, from which Richard obtains his at an average cost of approximately \$8.00 each.



*Many adult entertainers would envy Richard the rapt attention he is receiving from this young audience.*





*A child's eye view of the puppet stage during a fairy tale presentation.*

To date his total investment, including scenery, curtains, sound equipment, lighting, and the puppets themselves, is in the neighbourhood of \$350 to \$400.

"Richard and His Puppets" are much in demand for birthday party entertainment all year round, and, during the Christmas season, for children's parties. During 1963 he presented more than 30 puppet shows to audiences of varying sizes and age groups. He has also made three appearances on CBC Television.

Richard writes his own scripts (except for the occasional dialogue which he takes from specially written puppet plays), originates dance routines and intermission acts, and designs and builds his own sets and props. All the voices are his own—the dialogues

are recorded on tape, then the actions are synchronized to the voices. This is where rehearsal comes in, so that it will appear that the puppet is actually doing the talking. Dialogues and routines are changed each year.

All puppets come completely costumed, and with their strings all in place. However, conforming to an international code, all puppet strings are colour-co-ordinated, with specific colours for hand-strings, leg-strings, and so on. This allows the strings to be visible against some backgrounds, however, and to compensate for this Richard restrings all his puppets, using nylon filament. This is very light, but strong and blends well into the backgrounds of his sets. The average puppet has seven strings if the mouth is immovable, nine if the mouth moves, but one of Richard's



favourites, the dancing skeleton, has 10 strings, one of which, manipulated by his index finger, controls the "flying apart" which so delights his young audiences.

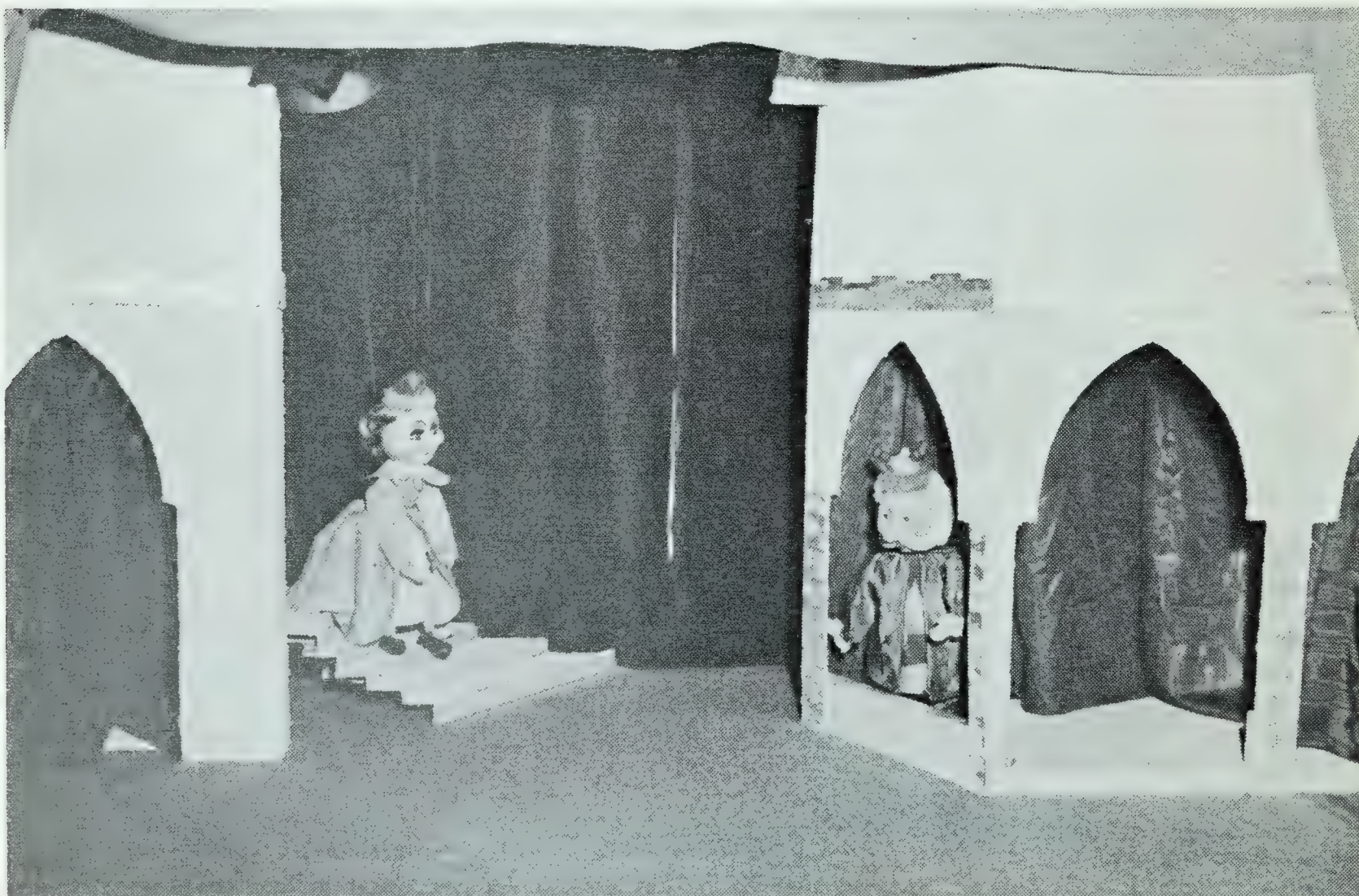
The puppet stage is framed by a soft blue curtain, with a black felt back-drop. The curtain is high enough that six-foot Richard is completely concealed behind it. Small lightbulbs, shaded by soup tins, form the lighting system, but Richard has plans for elaborating this during the coming year, and adding footlights. The entire show, including props, stage, lights, and puppets, can be transported in the back of a small English car.

When we asked Richard if he could recall any audience which had responded in a particularly gratifying

fashion to his show, he said, "Yes, I remember a birthday party at which the children kept talking to the puppets as though they were real little people. So I threw away the scripts and let the puppets talk right back. When the children identify themselves with the puppets, it means they are very real to them."

About his plans for the future, Richard said, "I would love to do one of the famous fairy tales, such as 'Aladdin' or 'Sleeping Beauty', but that's a pretty ambitious undertaking for one person to handle."

Meantime, while Grade Eleven studies and drama classes take up a good deal of Richard's time, he continues to work on his puppeteering with a view to an eventual professional career.



*This close-up photo shows the careful attention to detail on the puppets themselves, as well as the originality of Richard's set-building.*















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